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LEAGUE OF ARTISTS BECOMES NATIONAL

**Changes "New York" to "American" in
Its Title, Makes Van Iderstine Chair-
man and Defends MacMonnies' Statue**

The annual election of officers of the League of American Artists, Inc., which is the new title adopted by the League of New York Artists, took place at a meeting held in the Art Center, New York City, on March 30. Robert Van Iderstine was elected chairman and treasurer, succeeding Howard Giles; George Bellows, vice-chairman; and Leo Mielziner, secretary. These officers constitute the board of directors of the organization together with Robert I. Aitken, W. Sherman Potts, Robert Henri, Agnes Richmond, Howard Giles, Harry W. Watrous and Robert Vonnoh. Julian Bowes was reelected managing secretary.

Robert Van Iderstine is chairman of the advisory and finance committees; Agnes Richmond, of the membership committee; Leo Mielziner, of the publicity committee; and George Bellows, of the technical bureau.

The name of the organization was changed from its local to a national designation owing to the many applications for membership received from artists throughout the United States. The League also voted to organize sub-committees and chapters in all the principal cities throughout the country.

At the conclusion of the business meeting a general discussion was held concerning Frederick MacMonnies' statue, "Civic Virtue," in which Robert I. Aitken, president of the National Sculpture Society, led a vigorous attack on Mayor Hylan's public hearings against the placing of the sculpture in City Hall Park. The league passed a resolution, following Mr. Aitken's speech, declaring that, "in the interest of both the public and the artist," it placed itself on record as being "emphatically opposed to the mischievous practice of public expression of opinion in regard to works of art, when such opinion is without genuine basis or is simply snap judgment formed from newspaper reproductions."

A petition was then circulated among the women attending the meeting, to be presented at the hearing before the Board of Estimate that took place on April 5. The petition stated that "the undersigned, a believer in the equality of women with men, hereby assert that I see no disparagement of women in the statue 'Civic Virtue,' by Frederick MacMonnies, and hereby respectfully urge His Honor, the Mayor of New York, no longer to obstruct its erection on the appointed site in City Hall Park."

Paris Court Denies Artist Right

to Be Inspired Twice the Same Way

PARIS—That an artist has the right to seek an inspiration twice from the same source, particularly when the sale of the rights to reproduction of a work is concerned, was a principle denied by one of the Paris courts recently in a suit brought in connection with two statuettes by an Italian sculptor named Cancianini, who lives here.

According to the evidence, some years ago Cancianini modelled the bust of a girl, the theme of which had been suggested to him by Greuze's painting in the Louvre called "La Petite Accordée," and sold the right to reproduce the work to a Paris manufacturer of bronzes. Later this manufacturer discovered that another firm in the same line was showing a bust by Cancianini entitled "La Fiancée" which, with the exception of a minor detail, was identical with the first work.

The defendant firm argued that it was the artist's right to seek inspiration twice from the same source if he elected to do so. After hearing the evidence of M. Hina, a pupil of Rodin, who declared the resemblance between the two busts to be "truly too great" the court held against this double inspiration claim and the defendant firm was ordered to pay 3,000 francs damages and destroy the molds for the second bust as well as the engravings of reproductions of "La Fiancée."

Durand-Ruel's Paris

to Move to

PARIS—Two years ago Durand-Ruel's Galleries will be moved from their present quarters in the Grand Boulevards, to near the Etoile. The site of an "hotel" of Arsène Houssaye, where he gave many fashion parties. The move has been necessitated by the work in connection with the prolongation of the Boulevard Haussmann, which will entail the pulling down of many houses, of which Durand-Ruel's will be one.

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de Friedland

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The Spirit and Beauty of Spring



"APPLE BLOSSOMS"
In the artist's exhibition at Mrs. Sterner's Gallery

By LOUISE UPTON BRUMBACK

AMERICANS ANGERED BY FORAIN CARTOON

PARIS—A cartoon by the famous artist Forain in the *Figaro* has drawn forth a vigorous protest from Paris Post No. 1 of the American Legion. Copies of the protest have been sent to the *Figaro* and to various other papers. The cartoon depicts an American soldier roughly thrusting Marianne, symbolizing France, aside to snatch a tray of German reparation gold delivered by a German who stands in the background.

The allusion is obviously to America's demand on the Allies for payment of the money due for the maintenance of American troops in Germany. The Legion protests that the cartoon is misleading, that it gives a false conception of the situation, and that it is a dangerous and ill-advised disturbance of the friendly relations between America and France.

Replying to this protest, M. Alfred Capus, editor of the *Figaro*, says: "Members of the American Legion, former fighters, are aroused by the admirable cartoon of Forain. But why do they think that Forain had in mind our heroic brothers in arms? He is merely the spokesman of our patriotism, which our Allies possess in the same measure as ourselves, and which certain injustices have made sensitive—extremely sensitive."

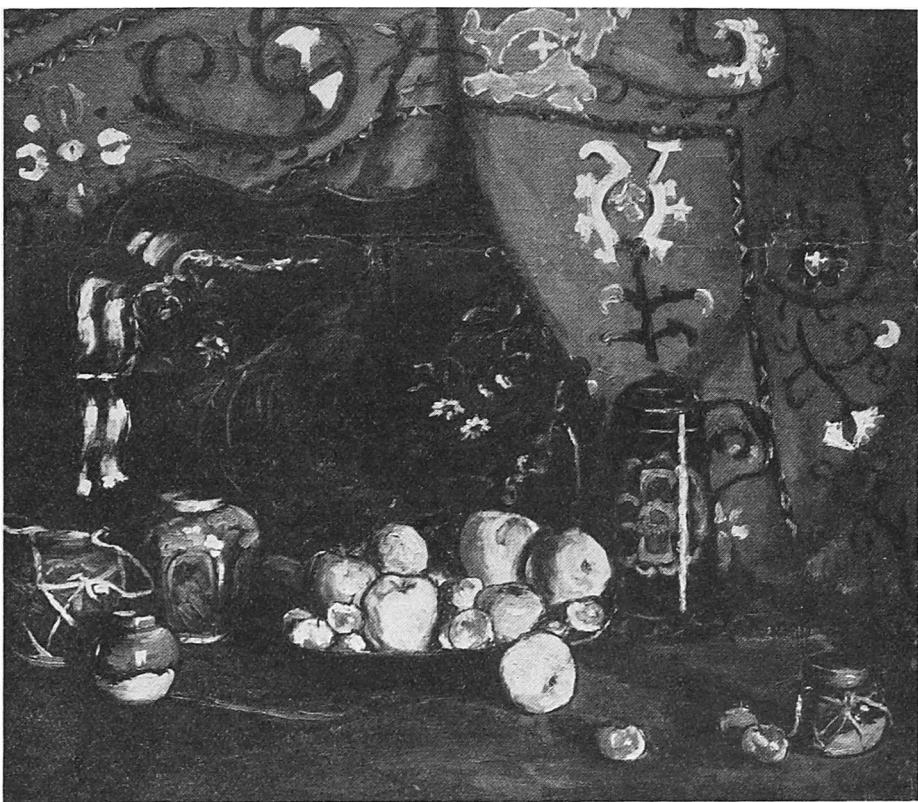
CHICAGO NOW SEES "OLD KING COLE"

CHICAGO—Maxfield Parrish's mural painting, "Old King Cole," designed for the Knickerbocker Hotel, New York City, and purchased by Vincent Astor, is loaned to the Art Institute to supplement the exhibition by the Society of American Mural Painters, which is part of the thirty-fifth annual exhibition of the Chicago Architectural Club, the Illinois Society of Architects and the Illinois Chapter, A. I. A.

"Old King Cole" is in three large panels. It is one of the very best examples of Mr. Parrish's work in spirit and in execution. The central panel of Old King Cole enthroned, the call for "pipe and bowl" in another panel, and the "fiddlers three" in the third are treated with a noble simplicity and the elimination of trivial detail. The warm reds and blues, tempered by time, enter into an unusual and beautiful color scheme. Large crowds admire the painting.

The exhibit of the mural painters is attracting much attention. The manner of the painters varies all the way from the school of La Farge to the academic style of Kenyon Cox and E. H. Blashfield, and the more modern types of Ernest Peixotto, Stephen Haweis, D. Putnam Brinley and Arthur Crisp, and includes some of the eccentric moderns.

A Finely Executed Still Life



"THE PAINTED TRAY"
In the artist's exhibition at the Memorial Art Gallery, at Rochester

By ALICE WORTHINGTON BALL

CURRENT SHOWS IN NEW YORK GALLERIES

Jo Davidson's Sculptures, du Bois' Social Satires and Two Modernist Exhibits Among the Features

An effect of the coldly classical is created by the first sight of the twelve sculptures by Jo Davidson assembled in the Wildenstein Galleries, for exhibition through April 15, but this emotion is quickly dispelled with a second look at the work. Beneath the classical form there is very human animation in each of the portrait busts, ranging from the curiously pinched look on the face of the lad "Jacques," whose lips and nostrils reflect this expression, to the calmly, and amusingly, "superior" air of Mrs. Max Epstein, whose downcast eyes help to heighten this impression.

The eyes of all the originals of these portraits in marble and bronze have been Mr. Davidson's chief preoccupation, apparently. They look out of the mask of Anatole France with the quizzical amused interest of highly intelligent old age; they are keenly and whimsically alive in the head of Lincoln Steffens, and they are amusedly tolerant in the regard of H. P. Davison, and behind the dropped lids of Mrs. Robert Goelet's face one feels that serenity must abide in the eyes that are hidden from sight.

As a contrast to all this immobility the sculptor shows a "Russian Dancer," whose tiny but expressive face and one foot, equally small and compelling by its grace, emerge from an all-encompassing swirl of draperies, the whole composition being alive with force and motion.

The Social Satires of du Bois

In the notations of the social spectacle of New York by Guy Pène du Bois, that are on exhibition in the Kraushaar Galleries through April, it is distinctly observable that a gentler note has crept into some of these engagingly human pictures. A typical illustration of this is to be found in the "First Dinner Party," in which the very young man and his older feminine companion are painted with a brush that has been dipped deep in very lovable sympathy for the youth's self-consciousness and the woman's greater sophistication. The waiter in the background—and Mr. du Bois is distinguished for his waiters—is another illustration of shrewdly human observation, for his detached air is another mute tribute to the young host's grave perplexities.

The more familiar and acidly biting note is to be found in "The Live Soldier," a very effigy of humanity in the red uniform coat of the British army; in "The Lawyers" and in the group called "Art Lovers." This quality reaches its broadest point in the picture called "Portrait of George Moore."

Humor, as found in the ever-present flapper, is the basis of "The Carousel," "The Billboard," "Hallway, Italian Restaurant" and "Shops," all of these amusing characterizations being distinguished by painting of rare suavity and superb color. For sheer beauty of drawing and pigment all of these canvases are out-classed by the "Nude" which glows on the wall through the living quality of its color-absorbing flesh.

Victor Charreton, Colorist

Recent paintings by Victor Charreton are shown at the Dudensing Galleries through the month. While the distinguished French painter owes more to the Impressionists than to any other school he is too much of an individualist to be stamped with the mark of any particular group. Interested primarily in color, his landscapes show a quick response to every change in nature's aspect, from the brilliant clarity of summer to the cool gray shadows of winter.

He has a positive genius for the construction of a picture, so that his paintings of the countryside of Auvergne are unique even while they give promise of having kept true to the subject. He paints snow as though he had given his undivided attention to the portraying of its soft depth and he depicts the flaming foliage of autumn like one who had devoted himself entirely to its brilliance.

Sometimes the haze of a spring morning captures his fancy, and the result is one of the finest pictures in the exhibition—"Morning Mists," with its dim opalescence. The height of his power as a colorist is reached in "Chestnut Trees in Bloom" and "Rays of Autumn in the Mists."

"Modern Artists' First Show

The recently formed society of "Modern Artists of America" is holding its first exhibition at the Brummer Galleries. The new organization, according to the foreword of their catalogue, purposes to "band together the various elements opposed to academic art." Their tolerance of individuality of expression gives great diversity to their show, so that it is

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impossible to mention two or three whose work is typical of the rest. All of the forty-one artists are working according to their own ideas.

William Zorach's "Artist's Son" emphasizes planes in portraiture effectively and Thomas H. Benton proves himself master of an individual style in the expression of form. Samuel Halpert's "Landscape" is notable for its strong, structural quality. Joseph Stella contributes an interesting abstraction in red and black entitled "Pittsburgh." Cubism is represented in Morris Kantor's "Wind and Dreams," and the primitive has contributed much to Paul Burlin's "Nude."

Other outstanding examples of the modern spirit are Homer Boss' "Landscape," Alexander Brook's "Portrait," "Smokes" by Louis Bouche, "The Party," by Wood Gaylor, and "Passing" by C. Bertram Hartman.

The sculptors, though few in number, contribute some of the most interesting features of the show, such as the boldly modeled "Woman" by Gaston Lachaise and the naïf head, "L'Indifferente," by Robert Laurent.

A Comprehensive Modern Show

The "Special Exhibition of Contemporary Art" at the Montross Galleries is not only comprehensive but singularly satisfying. The one hundred and twenty pictures shown include significant work from thirty-three moderns. Scope is given to the show by the work of others than Americans—Van Gogh being represented by several strong landscapes and a "Japanese Fantasy," Derain by a vivid still life, Albert Gleizes and Picasso by typical flower studies, and Matisse and Henri Gaudier Brzeska by drawings.

The Americans, however, dominate by more than force of number, for their vitality and variety have a forceful appeal. Arthur B. Davies is showing something entirely new—"wax paintings"—a process by which color attains increased subtlety and penetration. Walt Kuhn's water colors, devoted to his favorite theme, Indians and miners of the "Wild West," radiate life and animation, and Allen Tucker's

landscapes have the fluent line and luminous color which are peculiarly his own.

Karl Anderson's single contribution, "Transplanting," has a lyric beauty in its rhythmically drawn figures. Ernest Haskell's "The Summit, Point Lobos," is inimitable in its handling of windswept trees, while Edward Fisk shows a clear vision of form and color in his landscapes.

Some of the most interesting things are from artists who have never exhibited before. Henri Burkhard is one of these. His "Male and Female" has fine movement, and "Antique Chase" is delightful for its strange reds. Nathaniel Pousette-Dart is another. The title to one of his pictures, "Adventures in Essential Form," is indicative of the character of his designs. Other contributors, who deserve more extended mention than space permits, are George Hart, Maurice Prendergast, H. Varnum Poor, Samuel Halpert, Charles Burchfield, Edwin Grossman and Henry Fitch Taylor.

Albert Sterner's Portrait Drawings

Hung in a single line around the four walls of one of the rooms in the Jacques Seligmann Galleries, Albert Sterner's twenty-one portrait drawings form a perfect illustration of the proper hanging of such an exhibition, aside from the varied and human charm of the portraits in themselves. It has been Mr. Sterner's good fortune to have a great many lovely children and handsome men and beautiful women as subjects, this being another fortuitous circumstance adding to the interest of his show.

His instinct for color in his backgrounds adds much to the attractiveness of the portraits, as in the case of the black-and-white costume of Mrs. Oliver Ames, sketched on a soft gray paper. The profile portrait of Mr. George Zabriskie on a pale reddish paper is a combination that adds strength to the picture. But the most striking of all the likenesses is that of Mrs. Edward O'Toole, whose beauty is enhanced by the manner in which she arranges her fair hair in a classical knot, an element that loses no particle of its supreme grace at Mr. Sterner's assured hand. Among all this air of modishness the figure of little Miss Dorothy Peabody, with her quaint old-fashioned face, seems like a shy little garden flower.

With all his industry, Mr. Sterner never lets himself down from concert pitch, each one of these drawings being at the height of his power.

Armand Guillaumin's Landscapes

Armand Guillaumin, whose landscapes are shown at the Durand-Ruel Galleries until April 22, was one of the original group of Impressionists, and is still painting at the age of eighty-one. He was a close friend of both Pissarro and Cézanne, and though he is an Impressionist, there is a suggestion in his work that he may have been influenced by the latter as well as the former. His palette is that of the Impressionists, but he is more interested in the permanent aspect of form than in the transitory play of light.

Many of the paintings in the present exhibition were done at Agay on the Mediterranean and the artist has found the red rocks and the

blue sea a potent inspiration. "La Mer à Agay (Var)" has realized the decorative possibilities of a single red rock rising from the blue waves, and "Salers," with its tawny earth tones and finely drawn trees, is typical of his able draughtsmanship.

There is boldness of treatment in "Les Pâturages des Granges, Crozant," whose succession of dipping meadows shows how an artist may elicit the significant from a not unusual countryside.

Whistler Etchings at Knoedler's

One of the chief interests of the exhibition of 128 etchings by Whistler, on view in the Knoedler Galleries, is the number of prints of which two or more impressions are shown in varying degrees of fineness.

For example there are four impressions of the "Black Lion Wharf," two of the "Little Arthur," two of Becquet and the same number of "Mr. Mann." There are four prints of the "Rotherhithe" plate, two beautiful impressions of "The Forge," three of the "Little Mast" and three of "The Traghetto, No. 2." These afford a very rare opportunity to study contrasts in the quality of impressions, one that seldom comes in a public gallery and which is usually only the privilege of the private collector.

Together with this feature the exhibition includes several prints of unusual rarity. Among these are "A Child on a Couch, No. 2," in which the legs are drawn more happily than was Whistler's usual habit; the "Cameo No. 1 (Mother and Child)" and "Cameo No. 2" and the "Charing Cross Railway-Bridge." Another print rarely seen nowadays is the "Seymour Standing Under a Tree," the impressions in each of these prints being very fine indeed.

Walter Griffin's Landscapes

Seventeen paintings and eight pastels by Walter Griffin form a variedly colorful display in the Rehn Gallery. There is something in the landscape and air of France that impels Mr. Griffin's best work, for his "Wood Choppings," a characteristic example of his French pictures, is more thoroughly charming in color and its conviction of time and place, than is any of the three American canvases. "Old Lyme," the "Apple Trees" and "Old Houses—Stroudwater," which are less redolent of the air of locality. In fact, his "Wood Choppings" is a picture of such infinite loveliness as quite to overshadow everything else in the exhibition.

The picturesque elements of the landscape of France in color and pattern, find a responsive eye and hand in this artist, how much so one may note in the exquisite "Longpre-Somme"; in the small canvas showing the village of Boigneville nestling in its shallow valley, and in the "Autumn," with russet-tipped poplars outlined against a gorgeous yellowish-green sky.

Prints by Gallagher and Burr

Drypoints and etchings by Sears Gallagher and aquatints and etchings by G. E. Burr are on view in the gallery of Kennedy & Co., through April. They present a wide variety of themes as well as of methods, the center of interest in Mr. Gallagher's work being found

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Mr. Burr's aquatints and etchings are of landscapes and native plants of Arizona, New Mexico and California, with their sand-storms, mesas, canyons and wonderful cloud formations, and some Italian scenes, a particularly effective one being the "Fountain, Taormina, Italy." The quality of faded beauty with which this print is charged finds its companion in mood in some of the desert scenes that are profoundly moving by their immense desolation.

West Memorial Exhibition

That Benjamin West was not so overestimated by his contemporaries as succeeding generations have thought is the impression received from the memorial exhibition of his work at the Brooklyn Museum. It is frankly the purpose of the Museum to prove that the neglect which has been accorded him during the hundred years following his death is not justifiable—a purpose which also inspired the Art Alliance of Philadelphia to show many of these paintings recently. A number of pictures in the present exhibition were loaned by New York collectors and were not shown in Philadelphia.

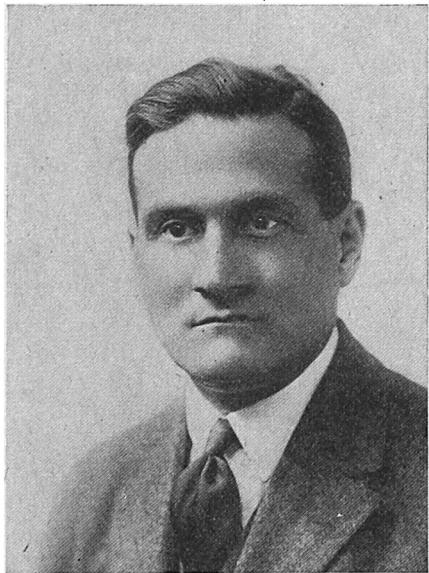
It was perhaps the forced elaborateness of some of his allegorical paintings that caused the rest of his work to be treated lightly. His portraits, however, were ranked among the best in his own day, and, in the present exhibition, the "Oliver Goldsmith" alone would prove that his reputation was not undeserved. His "John J. Sedley" and "Dr. Enoch Edwards" are also distinguished works. The group portraits are not so satisfying and are apt to be a little stiff and sometimes theatrical in arrangement.

Among a number of Biblical and mythological subjects, the "Angels Appearing to the Shepherds" has more grace and softness and greater depth of feeling than the rest, although "Juno Receiving the Cestus from Venus" displays fine figure drawing. "The Death of Wolfe" and "The Battle of La Hogue" give a further idea of his versatility.

Louise Upton Brumback's Paintings

Among the nineteen paintings of scenes round about Gloucester that Louise Upton Brumback is showing in the gallery of Mrs. Albert Sterner through April 22 are seven flower studies in formal arrangements in vases and growing in gardens, a very natural product of Cape Ann, where flowers bloom in profusion under the influence of the soft, moist air of the place. These include two sparkling pictures of apple trees in bloom; two garden pictures, one of which is a consciously modern arrangement of old-fashioned flowers and rich with

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W. S. Williams, after a seven years' association with Messrs. Wildenstein & Co., 647 Fifth Avenue, New York, has left that concern to become the American representative for Demotte of Paris, at the galleries, 8 East Fifty-seventh street. Mr. Williams is well known in art circles throughout the United States.

color and charm, and several groups, of which the large "Dahlias" lifts itself above the average flower picture by the vigor with which it is painted.

"The Harbor" is a wide view of the city of Gloucester as seen from the heights of East Gloucester, simply and effectively presented. "Folly Cove" is distinguished by its design, the cliffs sloping down to the quiet water making a most interesting pattern against the clear summer sky. "Winter by the Sea" stands out even among the rest of these expanses of rocks, water and sky through its cold light. The life of summer is noted in "The Beach," animated with lines of breaking green waves and the "spotty" figures of bathers.

Redon, Poet and Mystic

A loan exhibition of the work of Odilon Redon is being held at the French Museum, 599 Fifth Ave., until May 1. His is an art in which pure invention plays a great part, and yet, as he himself says, he has kept his eyes open to the marvels of the visible world.

In his painting, "Pandora," the peculiarly luminous, penetrating quality which Redon gave to color plays an important part. "Apollo"

(Continued on Page 8)

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BRANGWYN TO ADORN MISSOURI'S CAPITOL

British Painter Commissioned to Decorate the Upper and Lower Rotundas—Other Noted Artists to Work There

JEFFERSON CITY, Mo.—Frank Brangwyn has received a commission from the Capitol Decorations Committee to execute paintings for the lower rotunda of the new building. The cost will be £9,000, or about \$38,000 at the present rate of exchange. Not long ago the British painter and etcher was given a commission to do the paintings for the upper rotunda and the eye of the dome.

What the subjects of Mr. Brangwyn's pictures will be has not been announced, but it is believed he will be allowed to select his own themes. He was recently commissioned by Kōjiro Matsukata, son of the former premier of Japan, to make designs for the Museum of Occidental Art which will be erected in Tokio at an immense cost. Seventy of Brangwyn's paintings have already been purchased for this Museum.

Gari Melchers was given the contract to decorate four panels in the capitol, his subjects to be Mark Twain, Eugene Field, Major S. S. Rollins and Susan Blow. When these decorations and those by Brangwyn have been finished, the interior Capitol decorations from top to bottom will be complete.

The new Missouri capitol will not be surpassed in beauty by any state building in America when the eminent artists engaged upon it have concluded their labors. Only last week A. Stirling Calder, New York sculptor, was awarded the contract to execute a frieze 128 feet in extent across the front of the capitol.

REVIVAL OF MURALS PLANNED IN BRITAIN

Royal Academy Lends Itself to the Crusade and Big Exhibit Will Be Held in 1923 at Burlington House

LONDON—Under the direction of the president and council of the Royal Academy there has been planned a revival of mural painting to include the whole of Britain in its scope. Apart from a great exhibition of decorative painting and sculpture to be held in Burlington House in January and February, 1923, the London County Council has entered into this revival by agreeing to place at the disposal of four of the principal art schools of London certain wall spaces in its new county hall for decoration by students under supervision of the masters of these schools.

The Royal Academy schools have recently begun the study of decorative painting on a large scale and other local art schools are now teaching mural painting.

But the purpose of the Burlington House exhibition is to interest the public in the subject and to direct the attention of those concerned in the erection and adornment of public buildings to the important part which painting and sculpture should take in their schemes, also to suggest to young painters the field that lies before them in such work.

It is hoped that cities and towns will contribute cartoons, designs or models in plaster to the exhibition, whether of accomplished works or simply of proposed plans. The committee of the British Empire Exhibition, which is to be held in 1924, will also provide a large space for mural decorations.

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ON APRIL 26, 27, 28, 29
BY AUGUSTUS W. CLARKE

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PORCELAINS
TAPESTRIES
OBJETS d'ART

Paris—New York

BIG ARTISTS' WEEK FOR PHILADELPHIA

Public Officials Coöperating to Arouse
the City's Interest—Federal Ministry
of the Fine Arts Is One of the Aims

PHILADELPHIA—Additional plans, for Artists' Week in Philadelphia have rapidly matured far beyond the expectations of the founders. It has been decided that Artists' Week is to be an annual event. Artists hope that other cities will follow suit, for more comprehensive plans cannot readily be imagined for the arousing of public interest in art.

The great need of the American artist, it is felt, is an appreciative public, and till there is a much greater interest in art than at present exists in the United States there cannot be anything like the Renaissance of which so many persons talk.

One definite aim of the founders of Artists' Week is the creation of a federal secretary of the fine arts.

As for the immediate local plans, on the opening day, Sunday, April 23, clergymen will be asked to preach on "The Influence of Art in Religion," and in the evening there will be a mass meeting and forum in the Academy of Music, at which painters, sculptors, architects and publicists of national reputation will speak. Mayor Moore and other public officials will coöperate. During the week the art clubs will hold special exhibitions, and talks on art will be given in the public schools' art departments and at the mid-day luncheons of various clubs.

As planned from the first, the studios will keep open house during certain hours and the shop windows in the central part of the city will display the best local work available. On Saturday, April 29, art students from the various schools will stage an elaborate pageant in Rittenhouse Square, after which they will be entertained by the clubs along South Camac Street.

The committee in charge of these displays comprises Charles Grafty, Hugh Breckenridge, George Walter Dawson, George Harding, Fred Wagner, Henry McCarter, Juliet White Gross, John J. Dull and Alfred Hayward, chairman. The honorary president of Artists' Week Association is John Frederick Lewis, president of the Pennsylvania Academy of Fine Arts. The vice presidents include Mayor Moore, Miss Mary Butler, John F. Braun, Paul Cret, Earl Horter, George Harding, George W. Dawson, Hugo Elliot, Miss Harriet Sartain, Daniel Garber, Violet Oakley and Mrs. Juliet White Gross.

—E. W. P.

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"GIRL IN DRAPERY"

ETCHING BY WILLIAM MEYEROWITZ

In the artist's exhibition at the Print Club, Philadelphia.

Rare Treasures of the Late Marquise De Ganay Will Be Sold at Auction in Paris Next Month

PARIS—A remarkable sale, which will probably be among the most notable auctions of this season in Paris, will be that of the gallery formed by the late Marquise de Ganay, who was a Miss Ridgway, one of the leaders in Paris society and a great patron of the arts.

This beautiful collection will be sold at Georges Petit's Galleries on the 8th, 9th and 10th of May by the famous auctioneer, M. Lair-Dubreuil, who will be assisted by MM. Féral, Mannheim, Léman, Paulme and Lasquin, acting as experts. It consists of nearly three hundred items, seventy-seven of which are paintings and drawings of rare beauty, having been chosen with the minutest care and providing in some instances special historical interest.

La Tour's portrait of Mme. de Pompadour in shepherdess disguise was shown at the exhibition of One Hundred Pastels, and is in a perfect state of preservation. This and a portrait of Marie Antoinette as dauphine by Duplessis, and two remarkably fine portraits by David of Pope Pius VII and of Cardinal Caprera are among the works to be sold.

Other French masters represented are Watteau with a fascinating page from his sketch-book, Chardin with a still life, Fragonard with a sepia of Saint Cloud gardens, two Hubert Roberts, and a most amusing picture by Coupel showing a family of mischievous children playing at dressing-up, which once belonged to the physician attending upon Louis XIV, Fagon.

Some fine specimens from the Renaissance school, Clouet, Corneille de Lyon (with a portrait of King Louis XI) and an ideal head by the "Maitre des demi-figures" will be sensational features in the sale also. Ingres, with an exquisite pencil portrait of a lady, is the most modern of the French masters.

The British school is well represented with seven pictures. The three by Sir Joshua Reynolds include a portrait of charming Lady Mary Douglas which belonged to the Marquis of Queensberry. Of the two Romneys, one is of Lord MacLeod, The Raeburn, "Mrs Camp-

bell," is superb, and the Gainsborough of Lord Sandwich is typical.

One of Goya's most successful pictures, a full-length portrait of a young woman, "Marquise de Monte-Hermosa," is another striking item, while the Dutch masters are personified by Ter Borch, Jan Steen, Ruysdael and Van der Velde. Mention must not be omitted of some thirty Italian XV century bronzes, and Italian and French plaques and medals. Those portraying Kings Louis XII, Henri II, Henri III, Charles IX, Henri IV and Marie de Médici, Louis XIII and Louis XIV are particularly interesting.

The Louis XIV, Louis XV and Louis XVI furniture ornaments in bronze are very fine. The furniture is signed by such master craftsmen as Fearstein, G. Jacob, Leleu, Lemesle, Macret and Saunier. A set of drawing-room furniture is upholstered in Beauvais and one magnificent tapestry from the Manufacture Royale de Beauvais belongs to the series of rustic scenes after J. B. Leprince.

MacMonnies' "Civic Virtue" Is

Virtually Accepted by New York

At the final hearing before the Board of Estimate, in the New York City Hall on April 5, regarding the suitability of Frederick MacMonnies' statue, "Civic Virtue," for a place in City Hall Park, it was virtually settled that the work would be accepted. This understanding was the result of some remarks made by Park Commissioner Gallatin, an ex-officio member of the Art Commission, who declared himself in favor of the statue.

He pointed out that even if the statue is denied a place it will have to be paid for, and that as the sculptor has been paid, the Board of Estimate would have to reimburse the estate of the woman who left the money, this necessitating an outlay of \$60,000. Mr. Gallatin also suggested it would be well to see how the statue looks in the park "before sending it to Barren Island."

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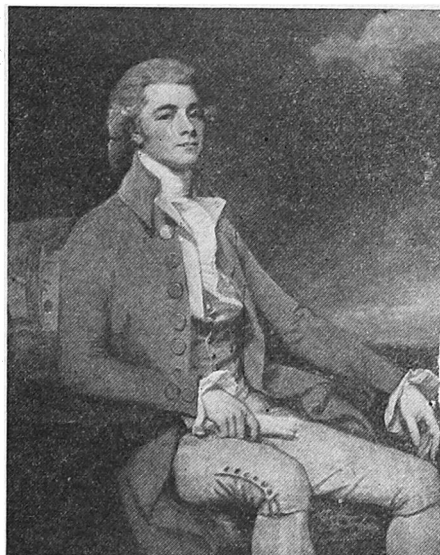
Wednesday and Thursday, April 26th and 27th, 1922. The collection of Armour and Arms removed from Combe Abbey, Coventry, including an important 16th Century engraved and gilt suit, helmets, swords, etc., and eastern arms.

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"LADY FRANCIS WARREN"
By SIR J. REYNOLDS, P.R.A.
SALE—APRIL 28TH, 1922



"MR. GREAVES"
By G. ROMNEY
SALE—APRIL 28TH, 1922



"MRS. GREAVES"
By G. ROMNEY
SALE—APRIL 28TH, 1922



"LADY JANE WARREN"
By SIR J. REYNOLDS, P.R.A.
SALE—APRIL 28TH, 1922

Friday, April 28th, 1922

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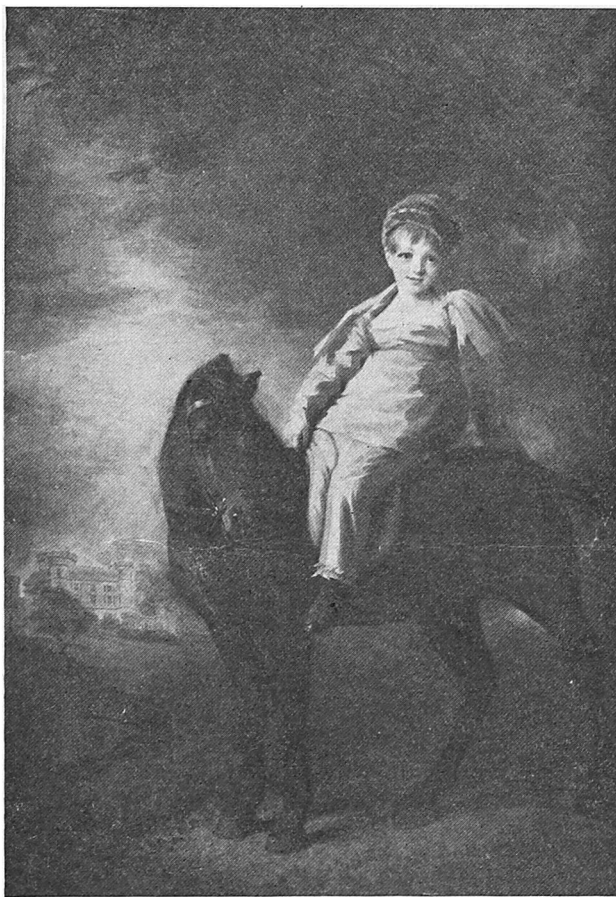
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"PORTRAIT OF THE CELEBRATED 13TH EARL OF
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The property of Sir Archibald Lamb, Bt., deceased

SALE—APRIL 28TH, 1922

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Portrait of Miss Juliet Mott

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and others

Catalogues may be obtained shortly from the offices of the *AMERICAN ART NEWS*, 786 Sixth Avenue, New York, and at their agents in Boston, Philadelphia, etc. (for addresses see page 8). Also illustrated catalogues of the Tapestry and Pictures.

Artists, Critics and Dealers Attend Smoker Given by Macbeth Galleries in Honor of Charles H. Davis



In honor of Charles H. Davis, N. A., veteran landscapist, and to celebrate the thirtieth anniversary of the founding of the gallery by the late William Macbeth, a "smoker" was given in the Macbeth Gallery, while Davis' show was on, by Mr. Robert Macbeth and his associates, which was attended by 150 painters, sculptors, art dealers and art writers of New York. As a part of the evening's festivities the above photograph was taken, the names of those shown in it being:

Standing, top row, left to right:—Messrs.

Thomas L. Gerrity, Chester Beach, Dr. W. S. Ladd, Clarence K. Chatterton, D. Putnam Brinley, William R. Derrick, Dr. D. K. Campbell, Elwood Baker, Julius Lowenbein, Harold Somers, Charles S. Band, Maurice Braun, Charles C. Curran, Charles Warren Eaton, Lawrence Mazzanovich, R. L. Skofield, Silas Dustin, Lester D. Boronda.

Second row, standing left to right:—Messrs. Edward C. Volkert, Robert H. Nisbet, Victor Harris, Robert Henri, Henry McBride, Frank K. M. Rehn, Henry Tyrrell, W. E. Schofield, Eliot C. Clark, David W. Smyth, George Bel-lows, Albert Milch, Frank S. Chase, Frank H.

Desch, Samuel L. Dietsch, Charles E. Heney, Blendon Campbell, Deacon Murphy, Louis Betts, Dr. W. C. Garvin, Edward H. Potthast, William J. Baer, Royal Cortissoz, William L. Ames, W. Granville Smith, William S. Robinson, Douglas Volk, George Elmer Browne, Hobart Nichols, Spencer Nichols, A. C. Goodwin, Peyton Boswell, George W. Walter, Frank T. Hutchens, Walter Ehrich, Robert W. Macbeth.

Sitting, left to right:—Messrs. Reynolds Beal, George C. Aronstamm, Chauncey F. Ryder, Frank Ainslie, Elliott Daingerfield, Cullen Yates, George H. Ainslie, N. E. Montross,

F. W. Eddy, Eugene Higgins, Ivan G. Olinsky, Carl Dungius, Louis Paul Dessar, Hayley Lever, George S. Palmer, E. Irving Couse, Henry R. Poore, Bruce Crane, William B. McCormick, Louis Kronberg, John Val, Charles H. Davis, Charles H. Platt, Burr R. Brown, Robert G. McIntyre, Ben Foster, Arthur P. Howard, Henry Miller, Henry B. Snell, Arthur H. Marks, Emil Carlsen, John J. Walton, William Sartain, Leonard Ochtman, Martin Richardson, W. G. Bowdoin, Bartlett Arkell, John W. Beatty, S. W. Frankel, F. N. Price, Irving R. Wiles, E. W. Deming, Col. Alden Twachtman, Edmund Greacen, Albert L. Groll.

WILL CONSIDER ART IN NATIONAL ASPECT

American Federation Has an Important Program for Its Convention in Washington—High Officials to Speak

WASHINGTON—The thirteenth annual convention of the American Federation of Arts will be held here May 16 to 20. Precedent to the formal opening of the convention a special session will be conducted on the evening of May 16 in Continental Memorial Hall, where the open sessions of the Conference for the Limitation of Armament took place.

Robert W. de Forest, president of the federation, will speak, and other addresses will be delivered by high officials of the government on art in its national aspect. Among the particular topics discussed will be "Art and the American People," "City Building as an Art," "Art and Civilization," and "Art as a Factor in a Permanent Peace."

The convention will formally assemble in the auditorium of the Corcoran Gallery of Art on May 17, when the general topic will be "Organized Art"—the museum, the art association, the club. Twenty-minute papers will be presented on "How the Greater Art Foundations Can Help the Lesser," "Planning an Art Museum," "Building an Organization," "Winning the People" and "Creating a Market." Among the speakers will be Mrs. Maud Howe Elliott, of the Newport Art Association, Charles L. Hutchinson, president of the Chicago Art Institute, and Rossiter Howard, curator of educational work at the Cleveland Museum.

The second day will be devoted to "Art in Industry," and both morning and afternoon sessions will be held in the auditorium of the National Museum. In the morning the first speaker will be Henry White, president of the Art Alliance, who will discuss "Industrial Art as a National Asset." He will be followed by speakers on "Industrial Art as a Civic Responsibility," "Industrial Art as a Personal Responsibility," "The Craftsman Today; His Relations to the Community," "Building Up the Local Society of Craftsmen," and "The Machine and Design." The afternoon session will deal with the subject from a more technical standpoint, and will open with an address on "The Making of a Fabric—the Human Side of Production," and will conclude with the showing of a film illustrating the processes. Among the subjects presented will be "Costume Design," "The Art Director and His Job," "Art and the Printing Press," and "Industrial Art in the Department Store."

That evening a second special session will be held in the Hall of the Americas, Pan American Union, at which the Chilean ambassador will preside, and the subject will be "Pan-American Art." Dr. Edgar L. Hewett, director of the School of American Research, Santa Fé, and also of the Santa Fé and San Diego Art Museums, will speak on "The Art of the Earliest Americans"; Professor A. D. F. Hamlin of Columbia University will speak on "What American Art Owes to Spanish Tradition."

Outsiders Are "Let In" on Chantrey Bequest; Royal Academy Even Buys a Work by Epstein

LONDON—Soon we may be deprived of yet another privilege, namely that of being able to grumble at the sort of selection that the trustees of the Chantrey Bequest make in regard to their annual purchases. For in its latest departure the administrators of the famous legacy have deserted their usual policy and have made three of their choices from among the work of men who have never exhibited at the Royal Academy, an innovation which speaks eloquently of the breadth of view brought to bear upon their trust. The president and council of the Academy have purchased, under the terms of the bequest, these works:

Paintings—"Changing Pastures," by Edward Stott, A.R.A.; "Portrait of the Painter," Charles Keene; "Miss Martineau's Garden near Southwold," James Sant, C.V.O., R.A.; "Sir Francis Chantrey, R.A.," John Jackson, R.A.; "Hammersmith Bridge," Walter Greaves. Sculpture—"Nan," bronze bust, Jacob Epstein. These works will be shown at the Royal Academy Exhibition in May.

The old dispute, as to whether Whistler owed any of his genius to Walter Greaves, or Greaves was entirely a pupil and imitator of Whistler, has been renewed by the purchase of Greaves's picture.

"Hammersmith Bridge," curiously enough, is the one often used by admirers of Greaves in contending that Greaves's genius was not altogether due to Whistler, for it was done when the artist was only sixteen, and before he became acquainted with the famous etcher. Greaves, himself, never was anything but the greatest admirer of Whistler.

Although many critics long have praised Greaves as the equal of Whistler, this is the

first time he has been officially recognized, although he now is upwards of eighty years old.

It is curious how at the age of sixteen this Chelsea boatman anticipated, while still untaught, the advanced movement of to-day. This busy, animated scene of the river on boat-race day is in a way more successful than anything he did when, under the tuition of Whistler, he merged into more sophisticated paths.

I do not suppose that Jacob Epstein ever dreamt that his "Nan" would figure in such a purchase, yet there is every reason why this work with its fine expressiveness and originality of vision should have been bought for the national collection.

Charles Keene's oil portrait of himself is the third purchase of works by other than Academicians. It is interesting as one of the rare examples of painting achieved by this artist in black-and-white.

The Chantrey bequest, which became available for purchases in 1875, upon the death of the widow of Sir Francis Legatt Chantrey, sculptor, amounted to £105,000, the annual income being about £2,500. Up to 1905 inclusive, 203 works had been bought, all except two from living artists, at a cost of nearly £68,000. Sixteen were sculptures.

A growing discontent with the interpretation put by the Academy upon the terms of the will as shown in the works acquired began to find expression more than usually forcible and lively in the press in 1903, and a debate raised in the House of Lords by the Earl of Lytton led to the appointment of a committee, which made certain recommendations as to changes in the administration.

—L. G. S.

OUTDOOR SCULPTURE SHOW IS PLANNED

National Society to Exhibit in Central Park to Induce Metropolitan to Have a Permanent Display of this Kind

An outdoor exhibition of sculpture in Central Park, mainly as a demonstration for the Metropolitan Museum as to the feasibility and desirability of a permanent display of the kind, is being arranged by the National Sculpture Society. It is planned to start the display in mid-September and continue it for six weeks.

No such exhibition has ever been held in the United States, although one of the kind was proposed two years ago for Gramercy Park. Sculpture is permanently shown in the gardens of the Luxembourg, and elsewhere in Europe in the open air, and there are many reasons why this should be done in New York, say members of the Sculpture Society. One of the strongest is the lack of space for permanent exhibits in the Metropolitan, coupled with the fact that numerous fine pieces in the museum would look better in a natural environment.

"We have been trying for years," said Robert Aitken, president of the Sculpture Society, "to get the Metropolitan to show some of its sculpture outdoors. Works in bronze and marble will endure all weather, and the beauty of most sculptural works is enhanced by a setting of nature."

An effort will be made to have a most representative show of the work of the best American sculptors, and many artists outside of the membership of the society will be asked to send examples. A large section of space on the north side of the museum, perhaps an acre in extent, will be set aside for the exhibit. Trees, shrubbery and flowers will be arranged in harmony with the sculpture by expert horticulturists, aided by the artists.

The plans have received a preliminary approval by Park Commissioner Francis D. Galatin, who concluded that the exhibition would not encroach upon park space in any way detrimental to public interest. Nevertheless the Parks and Playgrounds Association, which is always jealous of the least threat of curtailment of public park space, has shown a disposition to interfere with the aims of the Sculpture Society. When Commissioner Galatin heard of the objections of the association's officers he reiterated his opinion that the park would not be injured, and even if it were, the society had agreed to restore it to the same condition as before the show.

New Art Gallery for Milwaukee

MILWAUKEE—Thomas W. Dunbar will soon open a well-appointed art gallery in the Astor Hotel here. He will specialize in American art, especially the works of Inness, Wyant, Ranger, Keith, Blakelock, Chase, Weir and Murphy as well as many living American painters.

April 4th to 30th EXHIBITION OF ANTIQUES: DECORATIVE PAINTINGS and PRINTS

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**286 EXHIBITS SHOWN
BY WOMEN ARTISTS**

National Association's Thirty-first Annual One of the Best Ever Held, Combining Sketches and Larger Displays

The thirty-first annual exhibition of the National Association of Women Painters and Sculptors was opened with a reception and private view on April 4 at the Anderson Galleries. The exhibition is to continue until April 15.

Two hundred and eighty-six exhibits are comprised in one of the best displays in the association's history. They fill the three galleries, one of which is devoted to the "Sketch Exhibition," the small paintings and drawings in which include some of the most interesting work in the exhibition. Among these are Helen McCarthy's "From my Window—Gloucester," Frances Keffer's "After Frost," Clara Davidson's "Japanese Vase," Anna Richards Brewster's "In Italy" and Anna Frost's drawings of Rockport.

Of the larger paintings, Christine Herter's "A Lady in Grey," awarded the National Arts Club prize, has characteristic softness and refinement. Ellen Emmet Rand's "Margarite," whose white dress is outlined against a dark sofa, won first honorable mention, and a still life by Claude Raguet Hirst, "Lionel and Clarissa—A Comic Opera," which takes its unusual name from the opened book which it portrays, was given second honorable mention.

Matilda Browne is represented by one of her most beautiful flower pieces, "Blue and Gold," and Ann Crane by a landscape, "Along the River," which is strong in drawing as well as interesting in color. Alta West Salisbury's "Eucalypti" powerfully depicts a beautiful grove of these interesting trees in California. Harriet Lord's marsh scenes deserve especial mention—they are full of character and have a quiet beauty. Mary MacCord's "Lingering Sunlight" effectively combines light and shade, and Mabel Welch's "Autumn Hillside" is devoted altogether to pale shadow. Maud Mason's "Idle Hours" employs red to particular advantage, and Gertrude Bourne's "Peck Slip" includes an interesting glimpse of Brooklyn Bridge.

In the middle gallery, Jane Peterson's "Zinnias," though small, is one of the dominating pictures. Esperanza Gabay's "The Hammock," Kathryn E. Cherry's "Dump Barge" and Marian T. MacIntosh's "Fisherman's Cottage" all have a touch of the unusual. In the entrance hall are Irma Kohn's "From Hill to Hill," Mina Ochtman's moonlight scene, Irene Weir's boldly colorful "New Hampshire Hills" and Anita M. Smith's gray-toned "West 72nd St."

Among the sculptures, Harriet Frismuth's "The Dancers" was given honorable mention. Intensity of motion distinguishes this and also her design for an automobile radiator cap, "Speed." Lindsey Morris Sterling contributes a bas-relief portrait of two little girls, "Facing Life," Putnam Benda a masculine head called "Fragment," Bonnie McLeary "Goosie-Goosie," Jessie A. Stagg a portrait bust, Margaret Hoard a pastoral and Nanna Matthews Bryant, "Flower of the Earth."

A case of miniatures includes Rosina Boardman's "Crinoline," whose unique background gives it especial charm. A soft-toned landscape with remarkable feeling for distance is by Mabel Welch. Martha Wheeler Baxter, Berta Carew, Cornelia E. Hildebrandt, Alexandrina Harris, Julie Kahle, Grace H. Murray, Elizabeth A. Knowles, and Harriet Lord are also contributors in this field.

Not many portraits are included in the exhibition as a whole, though among those represented is Hilda Belcher, with an interesting portrait of Edward C. Volkert. Hester Miller's "Children," May Fairchild's little girl holding a rabbit, Agnes Richmond's "Dorothy Clews," Lucy Taggart's "Janet," Susan Ricker Knox's "Portrait—Jane," Helen E. O. Campbell's "Portrait of W. W.," Christina Morton's "Violetta and Verda," Ella S. Valk's "Mrs. Louise Riordan" and Camelia Whitehurst's "Portrait of a Child" are among other portraits shown.

Detroit Sees Sargent Portrait First

DETROIT—Through the courtesy of Sir Joseph Duveen, John Sargent's "Portrait of the Duchess of Sutherland," recently imported from England, will have its first American showing in the eighth annual exhibition of Paintings by American Artists. The display opens April 11 at the Detroit Institute of Arts.

Studio Gossip

Mrs. Luella Varney Serrao, Cleveland sculptor, is now in Rome.

Frederick Carl Gottwald, Cleveland painter, and Mrs. Gottwald spent a delightful winter in Amalfi, Italy. They made numerous motor trips with Prince Louis de Bourbon and the princess, who were guests at the same hotel, visiting Ravello, Sorrento, Capri and Salerno at various times.

Melik Finkle, Cincinnati sculptor, recently modeled the portrait bust of a child in London. He later met Erwin Frey in Paris, and he soon expects to visit Benjamin Miller in Berlin. He and Miller will go to Italy together.

Two paintings were sold at the exhibition of the Columbus Art League: William C. Dalton's "After the Rain," which received an honorable mention, and a water color depicting the interior of a chapel by Virginia Thurston Cole.

Louise Lyons Heustis removed from the Lester Studios to 228 Central Park South, not Central Park West, as was recently announced. She is at work upon some important commissions.

Henry Turner Bailey, director of the Cleveland School of Art, is traveling in the South with Mrs. Bailey. He will lecture at Tulane University, New Orleans; at Miami, Fla.; Savannah, Ga., and Charleston, S. C.

"The Potter's Wheel" by Charles A. Aiken, shown in the Academy's winter exhibition, and previously at the Carnegie International and the Pennsylvania Academy, is among the pictures in the current display of the New Haven Paint and Clay Club.

"Speed," a small figure in bronze for an auto radiator cap, by Harriet Frismuth, was the first exhibit sold at the exhibition of the National Association of Women Painters and Sculptors at the Anderson Galleries.

Rose Campbell Gurkee, who has been ill in Roosevelt Hospital, is rapidly recovering. She will go to Woodstock for a short time to recuperate.

Cullen Yates has gone to his Shawnee, Pa., studio to paint during the spring.

George Bellows was runner up in the recent squash tournament at the Gramercy Squash Club, of which a number of the artists living in the vicinity of Gramercy Park are members.

"Blown by the Winds of Destiny," a bronze statuette by Lindsey Morris Sterling, has been sold at the Pennsylvania Academy.

William E. Atwood and Mrs. Atwood have returned from Bermuda and will shortly open their home in Gloucester, Mass. Mr. Atwood brought back a number of canvases painted on the trip.

Theodore J. Morgan and Adelaide Baker Morgan will travel by automobile some time this month from Cleveland to Chevy Chase, near Washington, D. C., where they have a studio and where they will remain for several months. Mr. Morgan was represented in the Pennsylvania Academy by "Village Under the Hill," and in the New Haven show his large canvas, "Road Across the Dunes," is now being shown for the first time.

May Fairchild has just finished a miniature for Mrs. Frank T. Stewart, of Newton Center, Mass.

Americans in France

Eugene Paul Ullman has left Paris for a visit to the United States.

Clifford Snyder has returned to Paris from the United States.

W. S. Horton has returned to Paris from Switzerland.

Ernest R. Gruenfeld has returned from Rome.

Mr. and Mrs. Gardner Hale have gone to Florence where Mr. Hale is decorating the Villa Spalding.

Queens Borough Artists Organize

The Queens Borough Society of Allied Arts and Crafts, composed of painters, writers, musicians and students, has been incorporated. In the past four years the members of the group have held informal exhibitions of pictures and have met frequently to discuss art matters, and recently an organization was decided upon. One of the group was Charles H. Miller, National Academician, who died recently. The board of directors includes Robert Bronson, Mrs. Bronson, August Parrot, George Hochderffer, Edward H. Brush and Frederick Wiedermann.

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PLAIN STUPIDITY

In the current week, April 1 to 7, exactly twenty-five art exhibitions were opened to public view in New York city, a number far too great to be properly covered within that space of time by even the most active and industrious of art writers.

With a schedule of exhibitions such as this the answer is plainly to be found in the grievous remark so often heard from an exhibiting artist, "the papers haven't paid any attention to my show". This note of criticism should be directed rather at the managers of art galleries than at the newspapers, for it is they who are to blame for "bunching" the opening dates of their exhibitions.

For one art writer to cover the twenty-five exhibitions opening in the first week of April is manifestly impossible. Do exhibiting artists and the managers of art galleries think otherwise? Judging by their attitude when their shows are overlooked, they do.

A reform in this matter is imperatively needed. To take the case of the past week, for example, it would have been infinitely better for both galleries and artists if half of the openings had been scheduled for the week beginning April 10. The managers of galleries should get together and divide themselves into two classifications, numerically equal, one of which would always open their shows the first and third weeks of the month, the other the second and fourth weeks. Let the reign of stupidity end.

YOUNG ARTISTS

The average of prices asked by young artists for their pictures is too high. For their own present gain and their future prospects, young painters should set a lower value on their works than is now their practice. No man who expects to live by his art can gain profit or advancement until his art becomes known. And the best way for a painter to have his work become known is to have it hung in the homes of people who love works of art and who are proud of possessing them.

Every picture sold is a constant and admirable advertisement of the artist who painted it. The purchaser of a picture is always proud of it, talks about it, and praises the artist who painted it. Since the atmosphere of such praise is disinterested, in the sense that the owner of the painting is not trying to sell it, naturally this redounds to the credit of the painter with no uncertain force.

Man is imitative. He follows fashions and manners, from the style of his clothes to the adornment of his house. Many works of art are bought for pure love of them; but many more are acquired for the reason that "the other fellow" has them.

In so far as his relation with art dealers is concerned, a young painter will find himself in a much firmer position if he will offer his pictures at low figures. The dealer knows the

market better than the artist does, and he knows that the unfamiliar pictures of the beginner are harder to sell than paintings by men and women with well-known names. The history of art is full of such experiences. And the man or woman who offers his work at low prices today can feel himself in the company of the great figures of art in so far as that particular thing is concerned.

Moreover, an artist who sets a reasonably low price on his pictures at once engages the sympathy and the interest of the dealer or the private buyer. Collectors of high-priced paintings are not numerous, but our country is full of people of moderate means who are interested in all forms of culture—art among others. It is this class the young artist should keep in mind. They are the constant new comers into the field of collecting and they are the best possible "prospects." They are driven from the pleasures of picture buying by exaggerated valuations. It is to them that the young artist should appeal.

National Gallery Gets a Van Leyden

LONDON—The children of the Right Hon. Lewis Fry, for many years M. P. for Bristol, have presented the National Gallery with a portrait by Lucas Van Leyden in memory of their father. Van Leyden, who has been called the Patriarch of Dutch art, is represented by only one other important picture in England.

Hamilton Easter Field Is Ill

Hamilton Easter Field, painter, editor of *The Arts*, and art critic of the *Brooklyn Eagle*, is ill with double pneumonia at his home in Brooklyn. His condition was reported serious after the second day, and the latest news from his physicians was that his condition was unchanged.

CURRENT SHOWS IN NEW YORK GALLERIES

(Continued from Page 3)

portrays two horses of supernatural power as only Redon can portray them. The same gigantic, unbounded energy is evident in the proudly arched neck of Pegasus in the lithograph, "Pégase Captif."

The pastels exemplify especially the profoundly stirring effect of his color. Color was a language which he knew how to speak, so that the mystic, psychic nature of his "Orpheus," "Illuminated Flower" and "Fleurs Radieuses" are further emphasized by their strange, soft, glowing hue.

The lithographs, of which there are over a hundred, show how great was his imagination. The mysterious forms that he saw in the night, and the strange eyes floating in space or in the depths of the sea, seem to tell of the beginnings of life, of forces and powers unseen. The delicacy of his work is evident in "Yeux Clos," its strength and vigor in "La Nuit."

Rachel Hartley Likes Color

Rachel Hartley, daughter of the sculptor, J. Scott Hartley, and granddaughter of George Inness, is showing some paintings of North and South America at the Ainslie Galleries. The interest of her work does not depend on the fact that she comes of so distinguished a family of artists. Her paintings are full of color and sunlight, and her bright-hued palette is adapted especially to the South American subjects, which are mainly from British Guiana.

Intense shadows and vivid lights are handled with skill in "Akwar Indians," and "Central Market, Trinidad." The vibration of the sun-charged atmosphere of the tropics is suggested especially well in "The Parrot Man—Trinidad," in which the high white wall that serves for a background has taken on a pinkish warmth. "Immortal Tree" shows the towering branches tipped with flaming blossoms against a background of green hills.

Of the subjects nearer home there is a beach scene at Provincetown that is full of life and brilliance, and a street scene in Gloucester, and "Painting Class, Gloucester," in which warm color is as effective as in her southern scenes. "Rocky Nich Road" shows the summit of a hill crowned by two telegraph poles, which lend themselves to the needs of art by giving decided character to the composition. Two pleasing children's portraits, "Wee Fannie Gardener" and "Master Bolling Haxall," are also included. The exhibition lasts until May 1.

Landscapes in Water Color

Julius Delbos, whose water colors are exhibited at Mrs. Malcom's Gallery until April 15, has painted both his own country and ours with a fine appreciation of the decorative possibilities in their widely differing landscapes. The Sussex countryside with its finely shaped trees and picturesque churches and farms furnishes the artist with one of his most successful subjects, "Sussex Afternoon," with its paling sunlight sweeping down over the hills and enlivening red roofs with new brilliance.

"August in England" deals with a difficult subject, a hillside at close range, with much detail in the way of trees and houses to keep in their proper perspective, which the artist has accomplished with evident success. "The Woods," with its autumn brilliance, has purity

of tone, and "Reflections" has clarity and definiteness which one finds all through the artist's work.

Mr. Delbos has responded to certain things in the New Jersey landscape which he does not find in his own country. He has found the low, straggling, and somewhat scraggly trees that abound here a fascinating subject, and several of his most interesting paintings show a screen of brown trunks and branches spread across a vista of gray water. Mr. Delbos works quickly, which necessitates precision and surety—qualities which are manifest in all of these landscapes.

Paintings by Dorothea Litzinger

Dorothea Litzinger is showing a group of decorative paintings and screens at the Galerie Intime which are charming in subject and rich in color. "Magical River" has the pine woods for its subject and "Mountain Laurel" combines the pink of ethereal blossoms with the sparkle of a blue stream. In "White Maples" the trees interpose themselves between the foreground of the picture and the distant river.

Miss Litzinger is known especially for her flower pieces, in which she conventionalizes form to gain an increased decorative effect. Her dogwood in a purple-blue vase is striking in the extreme and her plastic panel of flowers against a creamy ground represents a type of work which the artist has made particularly her own. The screens include one with a silver background on which is painted a pattern of pinkish-red delphinium and another in gold on which a unique pattern is designed.

Portraits by Arthur Halmi

Arthur Halmi's portraits in oil and pastel, shown at the Reinhardt Galleries until April 17, include a number of distinguished examples of his work. His portrait of Mrs. Walter Lewisohn has grace and charm, and that of Mrs. Tomes, whose vivid blue dress emphasizes the beauty of her gold hair, is in his most brilliant manner. While most of his subjects are women, the "Portrait of a Gentleman" and "Portrait Study of a Man" show that he has equal power in expressing masculine character.

Mr. Halmi does some of his best work in pastel, and in this medium his portrait of Mme. Jeritza, in white, is a striking presentation of a woman of unusual beauty. Mrs. Cornelius Tangemann is portrayed in gray, against a gray background, which provides a harmonious setting for her rich coloring, and the Countess Paul Teleky appears in one of the most spirited examples of his work. Other portraits are of Mrs. Marshall Russell, Mrs. George André, and Mrs. Jeremiah Milbank.

Cowboy Etchings by Ross Santee

Seven etchings by Ross Santee, on view in the Mussman Gallery, present scenes of cowboy and Indian life. The range of Mr. Santee's line is shown in the broad, heavy stroke of the "Pitching Horse," a most spirited rendering of equine action, and in the delicacies of "Apacheland" with its riders disappearing over the crest of a hill beneath a broad expanse of sky.

The sense of repose found in this plate is also discoverable in the "Mexican Doorway" with a figure standing in the portal of a shanty. But elsewhere Mr. Santee is concerned with the liveliest action, as in the "Broncho Twister" and in "Chuck," a group of cowboys riding at full tilt in response to the meal-time call. His "Saddling a Bronc" is an engaging study of arrested motion, with its cowboy holding a

Finds Landscape Beauty In Paris



WATER LILY LAKE AND PALACE OF BAGATELLE By BLONDELLE MALONE
 In the artist's exhibition at the Babcock Galleries

blanket over the horse's eyes. The interest of novelty in this etcher's prints is equalled by his command of the needle.

Sterne Depicts Italian Peasants

The greater part of the drawings and paintings in Maurice Sterne's exhibition at the Bourgeois Galleries were made during his last visit to Anticoli-Corrado in the Sabine Hills, where the artist has spent as many as twelve summers. The extent to which he has been impressed by the character of the ancient village is evident in his drawings. The simplicity and utter naturalness of his "Vintage Woman," "Swineherd" or "Angelica Asleep" suggest a life that has gone on for centuries without being touched by the outside world.

There are many high lights in the exhibition. There is a painting of eggs on a white plate that is exquisite. There are drawings of heads that recall Holbein in their clarity and precision and there are others in which suggestion and vaguely defined form play an interesting part. "War Memories" has gripping power and its strength lies in its impersonality—it is universal in expression.

Rittenberg Portrays Men Well

Three artists' portraits stand out for distinction in the exhibition of Henry R. Rittenberg's work, shown in the Arlington Galleries through April. They include a capital standing figure of Elliott Daingerfield and bust portraits of Cullen Yates and E. Irving Couse, the likeness in each case being remarkably vivid in addition to good sound modeling and painting.

There is also a portrait of Miss Content Johnson, but it is evident that men interest Mr. Rittenberg as subjects more than women, for his portraits of the stronger sex are invariably his best work. Another striking illustration of this is found in his spirited sketch of General Hugo Pizzarello that is painted with a most engaging and forceful dash.

His six figure studies of women engaged in occupations lending themselves to graceful compositions are painted with a precision that bears little relation to his method in his portraits and yet which does not match the detailed finish of his three still life examples. Among his figure studies "The Statuette" may be cited for its perfection of technique and the "Kimonos" for the engaging color note furnished by the red-haired model.

Rare Chinese Antiquities

A special exhibition of some remarkable Chinese porcelains and bronzes has been arranged by P. Jackson Higgs, 11 East 54th St., to last through the month. Of chief interest are four specimens of early Chinese bronze, dating back to about 206 B. C.

Of special interest is a beautiful apple green jar, standing 9 3/4 inches high, which is one of the best specimens of Lang Yao. A small garniture of five pieces of the Kang-hsi period is in rich famille verte decoration, and there are also several pieces of early Han and Sung potteries. Among the Chinese paintings is a Kakemono of the Sung dynasty, painted by Lee Tang (1090 to 1160). There is also an important piece of statuary of the Wei dynasty representing a standing Buddha, the back of which is inscribed.

A unique Gothic cabinet is included in the collection of furniture which is also being shown. A remarkable specimen of beautiful carving, and excellently preserved, it merits a place in one of our museums.

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PARIS

An exhibition of two score prints by the celebrated American etcher, Louis Orr, was opened at the Galeries Marcel Guiot, rue Volney, on March 18 by the director of fine arts for the French government, M. Paul Léon. Others present were the American Ambassador, Mr. Myron T. Herrick; the director of the picture galleries in the Louvre, M. Guiffrey; the curators of the print departments at the Bibliothèque Nationale, MM. Courboin and Lemoine; M. Pieri, of the Musée des Arts Décoratifs; M. Jean Robiquet, of Carnavalet; M. Loys Delteil, France's foremost print connoisseur; M. Clément Janin, the eminent critic, and various artists and writers on art. Since the days of Whistler's triumphs no American etcher has met with such rapid and enthusiastic recognition in Paris. This has already found practical expression in the purchase by the Louvre of one of three historical renderings of martyred Reims, another of which goes to the Luxembourg, with a view of that mysterious gypsy haunt in the South of France, the reputed resting place of Mary, Martha and Sarah, "Saintes Maries de la Mer," by name.

The more important prints shown included, besides the three magnificent versions of burning, bleeding Reims, a remarkable view of Strasbourg, throbbing with the festivities for the French victorious armies in 1918; eight plates of old Paris, and different compositions where buildings of stone seem to pulsate with lingering life: Saint Germain des Prés church, Notre Dame, the Cour du Dragon, the Chapelle Saint Nicolas on Avignon bridge, and the toneful, supremely poetic "Saintes Maries" already mentioned.

Some of the most eminent artists from the United States and half a dozen European countries are represented in the display at the enterprising American Woman's Club, 27 Boulevard Malesherbes. The venture was inaugurated on March 21 by M. Bénédite, curator of the Luxembourg. The catalogue of thirty-four names comprises many celebrated ones, most unexpected of which is that of Mary Cassatt, who so rarely participates in displays of the kind. The picture, lent by M. Durand-Ruel, was the usual mother and child, though carried out somewhat unusually for Mary Cassatt, in oils.

Zuloaga's reclining nude is also a special favor, this artist having made no public appearance for eight years. Nor is one accustomed to see a subject of the kind from his brush. The feeling of the work is more modern than the arrangement, after the manner of the Italian and Spanish old masters: a smiling girl on a red couch spread with white muslin, purple curtains opening onto a landscape ground. One of the finest contributions to this clever little sample-fair is that by Aman-Jean, while Olga Boznanska comes a close second with one of her most astonishing feats. Boldini's portrait, which seems strangely out-of-date, is evidence, if any were needed, of the permanent qualities characterising the work of these two so closely related artists.

Henri-Martin, too, is most successfully represented by a garden where a strong sunlight effect and the multiplicity of colors are not obtained at the expense of solidity and depth. On the other hand M. Besnard, and the usually astonishing Marquet are not at their best, other French artists who sent work including Le Sidaner, Lebourg, Cottet, Maurice Denis, René Ménéard and Dinet, Van Dongen standing for Holland, Frank Armstrong for Canada, Gilsoul for Belgium, Beatrice How and Bernard Harrison for England, and Foujita for Japan.

The American painters comprised, besides Mary Cassatt, Elisabeth Nourse, with a very complete piece of her typical work; Frieseke, more successful with his flesh tints than his stuffs; Clarence M. Gihon, who has given a Paris scene; Grace Ravlin, with one from the East, and Ruth Hammerslough.

The sculptors were brilliantly led by Bourdelle's bronze Bacchante. Jane Poupelet showed inhabitants of the farmyard, Loutchansky a head of very pure construction, and Janet Scudder that exquisite Ariel-like Victory of hers which I understand is a portrait in the classical spirit of a beautiful and celebrated American stage artiste.

—M. C.

LONDON

If you were to wander into the Leicester Galleries and note the number of "sold" signs upon the Shepperson drawings now on view there, you would find cause to readjust your views in regard to economic conditions in the art world. Claude Shepperson was one of those several artists whom "Punch" has been privileged to count among its numbers, who have, as it were, established their own conventions in black-and-white and created their own public for them. There is an elegance about his rather elongated ladies and a charm about his somewhat precocious youngsters which lift the late artist's work out of the rut of the ordinary illustration. His water colors, also on view, give an extended appreciation of his talent. Another room is devoted to the work of Walter Russell, the author of the famous "Mr. Minnie" of the Royal Academy of 1920. The present exhibition is on a less exuberant scale, showing the artist in subtler mood though with no less keen insight into the character of his sitters. Some good landscape work is included in the show.

When one is an artist by nature, it is more of a disadvantage than the reverse to have been born, as it were, in the purple. This applies to Lady Feodora Gleichen who, in spite of the appreciation awarded her as a sculptor, was yet worthy on her actual merits of more serious consideration than was accorded her. Had she been a poor struggling artist instead of a relative of the royal family, she would no doubt have fought her way to fame more readily, for there seems to be an unconquerable tendency among critics to condemn as amateurs all who are not urged by financial need to enter the ranks of the serious workers. At the present time a most interesting exhibition is being held at a gallery in Soho of her landscapes in tempera, which show her accomplishment in the solution of difficult planes, in the management of tone graduations and in technical matters generally. A memorial exhibition of her sculpture is to be held in the autumn. It is of interest to note that the proceeds of the present exhibition are to go to the fund for establishing for needy women sculptors a studio with outdoor facilities that will enable them to view their experimental work in the open, a vital necessity for those who are engaged on monuments and memorial figures.

Paintings, etchings and drawings by E. Hesketh Hubbard were on view during the month of March at the Brook Street Art Gallery, 14 Brook Street, New Bond Street, London, W. 1. The artist is a member of the Royal Institute of Oil Painters, the New Society of Artists, the Royal West of England Academy, Bristol; the Chicago Society of Etchers and the Danish Graphic Art Society. He has exhibited in many parts of the world but this is his most comprehensive display. "The Packet Boat," "The Travelling Circus," "Painting Up the Caravan," and "L'Ancien Hospice, S. Jean-du-Doigt" are titles which indicate the wide range of his subjects.

The name of Reid Dick is one that is rapidly coming more and more to the fore. It is he who has sculptured the busts of Chatham and Bryce which form part of the gifts which the British branch of the Sulgrave Institution is forwarding to America in May. It is he who has designed the bronze eagle which surmounts the Royal Air Force memorial to be erected, from Sir Reginald Blomfield's design, on the Victoria Embankment. And it is he who is to carry out the Kitchener memorial for St. Paul's Cathedral, which it is anticipated will be in readiness for the Kitchener anniversary next year. Reid Dick, though one of the youngest of our Royal Academy Associates, has a grip and force which make his selection for work of this nature peculiarly suitable. Though he does not flout the conventions of sculpture, he does not allow himself to be dominated by them and there is every reason to believe that the Kitchener memorial chapel will be worthy of him to whom it is dedicated.

—L. G.-S.

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NEW HAVEN

The Yale Art School is housing the annual exhibition of the New Haven Paint and Clay Club, which opened on April 3. This year's showing of over 100 pictures and some sculpture includes many portraits, perhaps the most interesting of which are those by Eben F. Comins. One, a striking picture of a modern woman, distinctive, graceful and full of color, is a feature. Mary Foote shows a portrait of a child, broadly painted and pleasing in color. Sergeant Kendall has a portrait of Dean Bloumer, of Yale Medical School.

In the landscape field, Wallace W. Fahnestock's "Mount Netop" is a mountain scene, surely a Green Mountain, with a distance of sombre cloud shadows and a foreground of dappled sunshine. A tender feeling for atmosphere, a great sense of distance and a splendid unity of color are some of its traits. Henry Davenport shows three good pictures—a nude, and two landscapes. A nocturne by Ernest Peixotto is another feature of the gallery. It is a war scene, showing the ruins of a French village in the moonlight. George Elmer Browne, in "The Red Barn," has a fine example of his bold and simple vision. The ultra-modernist we have always with us. Ethel Paddock shows a "Landscape" and a "Peace Celebration," but a careful survey of these canvases suggests anything but peace—rather anarchy and chaos. The landscape suggests a dull day; a duller day, in fact, than we would care to see. Dorothea Litzinger, John I. H. Downes, George Albert Thompson and Herman Soderston are all represented by interesting pictures.

Theo. Morgan makes his début in New Haven with a large, square canvas of the Provincetown meadows called "The Road Through the Dunes." Here the artist has used greens, many and solid greens, and yet his picture is pleasing and harmonious. This is no small achievement, and the scale of the painting makes it all the more notable. "The Captain," by Gertrude Fiske, is a character study, faithfully painted and vitally interesting in its conception—a much rarer trait. "Along the Shore" and "Through the Willows," by Mary N. MacCord, are cheery, dazzling sun studies. Other notable canvases are by William Starkweather, Cecilia Beaux, Bancel La Farge, Whitney Hubbard and John H. Niemeyer. The exhibition will close on April 23. —J. D. W.

Waterbury, Conn.

The Mattatuck Historical Society is conducting a one-man show of F. Overton Colbert, the Indian artist, consisting of paintings illustrative of Indian folk lore tales. Mr. Colbert will lecture on "What the American Indian Has to Give Art and Literature."

NEWPORT

The Art Association of Newport will open on Wednesday, April 12, and continue until April 19 an exhibition of early American furniture, covering the period from 1730 to 1800, including the work of Chippendale, Sheraton, Hepplewhite and Adam. There are in the collection about 125 rare and beautiful pieces, including cabinet top, black front and knee-hole desks, highboys, lowboys, chest on chests, piecrust tables and stands, sofas, dining tables, sideboards, beds, bureaus and chairs which have been loaned to the association by various Newport families. Of especial interest are the pieces made by John and Thomas Goddard, old cabinet makers who lived and worked in Newport in the middle part of the XVIII century. To add to the historic and picturesque interest, the ladies in charge on the various days will be dressed in the costumes of the period.

This exhibition is the second in a series of three. The first, in February, included the furniture of the Pilgrim Period, and the third, to be given in May will present the work of the craftsmen subsequent to 1800.—H. S. S.

Providence

A memorial exhibition of silhouettes by Katharine G. Buffum opened at the Rhode Island School of Design April 5. Simultaneously there was put on view a display of etchings by Whistler, Cameron, Bone, McBey and others lent by the estate of Walter Callender.

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BOSTON

The outstanding event of the week in local art circles is the exhibition of the Boston Society of Water Color Painters, which opened March 31 and will continue through April 15. This is by all odds the finest show in point of variety, freshness and general excellence that this society has ever given. Not only are new members represented but old members are trying new ways with astonishing results.

George H. Hallowell's characteristic purplish-toned lumber scenes and Frank W. Benson's group of four winter landscapes, three of which were bought almost as soon as they were hung, are the peak of the exhibit. This does not mean that these artists monopolize the entire interest. There were many fine groups by John Goss, H. Dudley Murphy, Stanley W. Woodward, Charles H. Pepper, Harry Spiers, W. A. Dwiggins, Charles Hopkinson, Sears Gallagher, and Reuben Harris.

Of the few outside artists invited to send pictures, George Luks with his humorous New York street scenes, is an important contributor. There are four water colors by John Marin. Were it not for the help of titles one might well be puzzled as to the message the artist wished to convey. Otis Philbrick, a member, shows four good portraits of children.

The Museum of Fine Arts has opened a memorial exhibition of pictures by the late Lucy Scarborough Conant, to continue through the month. It embraces the life work of an artist whose career was cut short just as she was branching out with remarkable success into new fields of decorative projects. Besides numerous sketches for stage settings, costumes, designs, etc., there are included a group of early water colors made in Italy, and several paintings.

Old English color prints dating back 100 years or more are attracting wide interest at the Brooks Reed Gallery. In the exhibit are fine aquatints, mezzotints, lithographs, drawings and water colors by such artists as Paul Sandby, George Morland, A. H. Gendall, J. A. Atkinson, J. B. Pyne, J. R. Smith, G. Earp, E. Duncan and Charles Hunt. Among the prints, one of the most interesting is the group of four hunting scenes by Hunt entitled, "The Meet," "Breaking Cover," "Full Cry" and "The Death."

William J. Potter, a former Museum pupil and one-time summer resident of Gloucester, is having his first one-man show at Doll & Richards'. He includes twenty-four rather smallish landscapes done somewhat after the manner of Cézanne.

At Grace Horne's Gallery, Bertrand H. Wentworth of Gardiner, Maine, of the Boston Society of Arts and Crafts, is showing fifty photographs of scenes and birds of Maine. At the same gallery George Hallowell is exhibiting recent water colors.

A notable loan collection of drawings is now on exhibition at the Fogg Art Museum, Harvard University. The collection includes fine examples by masters of the Italian, Flemish, German, Dutch, English, Spanish and French Schools. There are fourteen Italian drawings, among them a head of the school of Leonardo, and the masterly drawing by Antonio Pollaiuolo, part of the cartoon for his famous engraving, "The Battle of the Nudes," of great beauty in design and astonishing in the power of line. Among the Flemish works are three drawings by Van Dyck. Especially fine are the study for a man in armor, and a portrait head. There are two drawings by Dürer: one in brown ink, a study for his woodcut, "The Designer of the Lute"; the other, a portrait of Margaret of Hohenzollern, on green paper, dated 1525, formerly in the J. P. Heseltine collection. By Rembrandt is a pen sketch of an old man, probably a study for a blind Tobit, showing the master's power of choosing the significant, telling line. Next this is a wash drawing of "Joseph in the Carpenter's Shop," belonging to the Museum. The French group includes drawings by Francois Clouet, Clodion, Fragonard, Claude Lorrain, Poussin, Gericault, Degas, Manet and Ingres.

At the Fogg Museum a loan exhibition of paintings, drawings and etchings by Rembrandt opened March 30 to continue through April 12.

—Sidney Woodward.

Des Moines, Ia.

The Des Moines Association of Fine Arts has in the City Library three important exhibitions. A one-man show of the work of Henry O. Tanner, is a most unusual group, including "Christ at the Home of Lazarus," "Les Fêtes des Morts, Paris," "Christ Walking on the Water," owned by the Des Moines Association of Fine Arts; "Portrait, Booker T. Washington," loaned by the Iowa Historical Society, and "Christ Learning to Read," loaned by J. S. Carpenter.

In the Art Library is an unusually fine loan exhibit of antique silverware, including specimens of early American, English, German, Dutch and Norwegian silversmiths' work.

PHILADELPHIA

Encouraged by the success of the comprehensive Benjamin West memorial exhibition at the Art Alliance several months ago, the Academy of Fine Arts opens Saturday evening, April 8, a memorial exhibition to Thomas Sully, which comprises more than 230 canvases. It is one of the most important art events ever arranged by this institution. In the timely Biddle-Fielding biography of Sully, just published, there is catalogued a list of over 2,600 paintings by this prolific artist. In his time—a long one, for he came to live in Philadelphia in 1807 at the age of twenty-six and made his home here until he died in 1872—he painted most of Philadelphia's great and near-great persons, and many of the nation's great besides. The Academy itself owns twenty-seven of his paintings, a large consignment has come from West Point, there have been hundreds of pictures belonging to private families to choose from, and public galleries have been generous. Among the most famous works on view are the painting from life of Queen Victoria, belonging to the Metropolitan Museum, the full-length Lafayette, from Independence Hall, and the portraits of Fanny Kemble, George Frederick Cooke, and Rebecca Gratz, prototype for the heroine in "Ivanhoe." It will be remembered that Sully was primarily a portrait painter. He has often been called "the Sir Thomas Lawrence of America," having a grace and charm akin to this painter's, whose work indeed he admired beyond that of any portraitist of his time. In 1837, when the St. George Society of Philadelphia sent Sully to England to paint the young queen who had just come into the succession, he was the foremost portraitist in the English-speaking world, Lawrence, Raeburn, Gilbert Stuart and Charles Willson Peale having died some years before. The exhibition will continue to May 10.

Among the many sketches in water color at the Plastic Club by the veteran French Academician, Gabriel Charles Deneux, of the Ecole des Beaux Arts, there is one encaustic painting.

Encaustic painting does not fade, exposed to no matter what climate or strong light. It is made of rosin and colored wax, applied with a hot iron. Deneux, its rediscoverer, says that the ancient Egyptians and Greeks used this kind of painting in the coloration of their monuments of marble, wood or stucco, and his treatise on the subject is considered a classic. His decorations for public buildings in Algeria have been done in this method and his statuary in polychrome is among his most important work. Deneux is the winner of many prizes at the Salon and is official painter to the French government.

The Print Club is showing etchings by William Meyerowitz.

At the Bellevue-Stratford, the "Isar" exhibition by Munich artists closes April 8, after continuing one week. The most-interesting work is that of the one sculptor, Adolf Daumiller, who has studied in Paris and London as well as in Germany. The group is surprisingly untouched by Modernism and singularly sombre in color.

On April 8 a special exhibition of ancient Chinese art will be shown at the University Museum.

In Memorial Hall there has been placed on view the medal, scroll and casket designed by Violet Oakley for the "Bok award," recently bestowed upon Leopold Stokowski. The execution of the casket is the work of Douglas Gilchrist, instructor in metal work at the School of Industrial Art.—Edith W. Powell.

Toledo

The fifth annual Spring exhibition of Toledo artists is being shown at the Toledo Museum during April under the auspices of the Toledo Federation of Art Societies, composed of the Artkian, Athena Society, Toledo Tile Club, Toledo Museum of Art and Museum School of Design. Oil paintings, water colors, pastels, etchings, block prints, drawings and sculpture numbering 115 works have been hung.

The William Hardee prize, \$75, for the best oil, was awarded to Harold T. Walker for "Study from the Nude"; the Charles A. Schmettau second prize, \$35, went to Bale Bartko for "My Sister"; the Carl B. Spitzer third prize of \$20 went to Nicholas Yellenti for "The White Cottage." For the best water color Lulu Snell received the Toledo Tile Club prize of \$25, and Grace Rhoades Dean won second prize of \$15. The first and second prizes for etchings were awarded to Grace Rhoades Dean and J. E. Dean. The jury was composed of Wilder M. Darling, Castle Keith and Frank Wilcox.

Frank Townsen Hutchens is showing 32 oils, water colors and pastels for two weeks at the Secor hotel. Recent paintings of landscapes and portraits comprise the exhibit.

—Frank Sottek.

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CHICAGO

The Woman's National Farm and Garden Association's second annual exhibition at the Art Institute has awarded the following prizes: A prize for landscape and garden design, James L. Greenleaf prize, \$100, to Norman T. Newton, Sherwood Holt and Walter G. Jameson, of the studio of Bryant Fleming, Wyoming, N.Y.; second prize, \$50, to G. C. Cone, Chicago. No entry qualified for the first prize of \$100 for a formal garden design offered by the Mid-West Chapter of the American Society of Landscape Architects. The second prize, \$50, was won by G. F. Ingalls from the studio of A. D. Taylor, Cleveland, Ohio. The city backyard garden design prize of \$100 offered by Ellen Shipman was won by Louise P. Mealy; second, \$50, by Anne Barnard Freedley, both of the Lowthorpe School of Landscape Architecture, Groton, Mass. The Frederick Law Olmstead prize of \$100 for a design for a lot in a suburban or country town was won by Mrs. R. D. Sias, of Cambridge, Mass.; second prize, \$50, by Charles W. Eliot, of Cambridge, Mass.

The National Sculpture Society's thirty-seven examples of garden sculpture contribute another interest to the exhibition. At the entrance are the termini "America" and "Asia" by Ulric Henry Ellerhausen. "The Shivering Girl" by Malvina Hoffman, "Girl Playing with Young Satyr" by H. A. McNeil, "Fairy" by Edward McCartan (for the Eugene Field Memorial in Lincoln Park), "Baby with Lily Pads" by E. Kathleen Wheeler, "Boy with Heron" by Anna V. Hyatt, "The Big Duck" by Edith Barretto Parsons and "A Thing of Beauty" by Robert Aitken, share interest with compositions by Chester Beach, A. Stirling Calder, D. C. French, Harriet W. Frishmuth, Sherry E. Fry, Emil Fuchs, Frances Grimes, Elsie W. Hering, Henry Hering, Frederick C. Hibbard, Augustus Jaegers, Sylvia Judson, Jean Jusko, Charles Keck, Isidore Konti, Anna Coleman Ladd, Gertrude V. Whitney, W. D. Paddock, Brenda Putnam, Ruth Sherwood, L. M. Sterling and A. A. Wineman. Also there are shown models of sun dials made by students of sculpture at the Art Institute. Ida McClelland Stout was awarded the Farm and Garden prize for the best sun dial.

—Lena May McCauley.

New Orleans

The striking thing about the twenty-first annual exhibition of the Art Association of New Orleans at the Delgado Museum is the high average of painting. Decided progress over last year is notable. Besides the pictures mentioned in a previous notice, Gertrude Robert Smith's "Garden Gate" stands out for its brilliancy of color and its decorative quality. Will H. Stevens' "The Rolling Hills" is freely handled and beautiful in tonal effects. Virginia Parker's "Roderic" is a particularly fine portrait, a somber head of a man, about whose neck is a flaming orange scarf.

Another good work is A. L. Thorn's "Portrait of Mrs. M.," a small, delicately handled picture on ivory. Lydia Brown's "Portrait of My Father" is painted with vigor and freedom. Anne Wells Munger, Alberta Kinsey and Julia M. Massie show views of the French quarter that are interesting in their contrasting viewpoints.

Concord, Mass.

The Concord Art Association's sixth annual exhibition will open in the town hall Sunday, May 14, and close May 29. The committee of selection and award is headed by Charles Hopkinson and the other members are Chester Beach, Charles Bittinger, Paul King, Albert Laessle, Charles H. Pepper, Gardner Symons, Alice Ruggles Sohler, Lucy M. Stanton and Mabel R. Welch. The hanging committee is composed of Gertrude Fiske and Elizabeth W. Roberts. Exhibits eligible are works in oil, miniatures on ivory, etchings, and pencil and charcoal drawings. Busts, statuettes and figurines in bronze will be included for the third time. Sculptors who send marble or plaster works will do so at their own risk. Only one oil painting by any exhibitor will be hung. Honorable mentions with certificates will be awarded for excellence in painting, sculpture, drawing and etching.

INDIANAPOLIS

Myra Reynolds Richards is to do the Lawton Memorial, the commission coming to her from the General Henry W. Lawton Monument commission, after consideration of competitive designs. An appropriation was made by the Legislature for the erection of the monument in bronze in the Arlington Cemetery. Major General Lawton was killed at San Mateo, Luzon, P. I., in 1899. The design will include two Filipino figures, in attitudes of grief, at either end of a thatched ridge-pole roof.

The life-size portrait of T. C. Steele by S. P. Baus, which was acquired by the Art Institute through the award of the Art Association prize, in 1921, is the Institute's loan display at the Public Library through April.

Upon the close of the Indiana artists' annual exhibit at the Institute, thirty paintings were sent to Lafayette for exhibition.

Mrs. Emma Sangernebo has recently completed a relief plaque, ivory figures with garlands and baskets of flowers on a light blue background, to be used as the decorative feature for a mantle in the home of Mr. and Mrs. Walter Eaton, at 44th and Illinois Streets.

Two pictures sold from the Indiana Artists' annual exhibit were "The Well Sweep" by Roy Trobaugh, which received an honorable mention and "Peonies," a pastel by Bessie Hendricks.

The latest collection assembled for the public school rotary exhibit, and on preliminary display at the Public Library, comprises six life-size portraits by Wayman Adams. One is of the late William Watson Woolen, lawyer and naturalist, who gave to Indianapolis Woolen's Garden of Birds and Botany. Other portraits are those of Demarchus Brown, Indiana state librarian, and the writer, Booth Tarkington.

Three "modernistic" canvases brought from New York by the Friends of American Art, and under consideration for purchase, are displayed at the Herron Institute. They are "House of Blue Pots," "Old Warman Square" and "Villa Marcia Palma," by William J. Potter, from whose recent exhibition at the Kingore Galleries four canvases were bought for the Hispanic Museum.

The Lieber galleries have been showing photographic prints of the Indiana dunes, made for the State Conservation Commission by Frank M. Hohenberger. A group of his Brown county prints is now being shown in Logansport with the exhibition of paintings by artists who work in the hills of Brown county.

—Lucille E. Morehouse.

Springfield, Mass.

The third annual exhibition of the Springfield Art League, running for a month in the city library, is much better than either of its predecessors. All but thirteen of its 123 pictures are oils, and all but ten of the total number are by members of the league. Three pictures attract instant attention for their quality as well as for their size: Irene E. Parmelee's portrait of President Gilbert of the Union Trust Company, "In the Studio," a life-size nude by Albertus E. Jones, and "Under the Winter Moon," by Robert Strong Woodward, two of whose landscapes have been purchased by G. W. V. Smith, for the Springfield Art Museum. Mr. Woodward has two other colorful pictures in the exhibit.

Harriet R. Lumis has four paintings, all notable for sincerity, particularly "Morning in the Woods," J. J. LaValley's inimitable fruit-painting, V. J. Cariani's "Moonrise at Sunset," and four unusual portraits by Alice B. Tufts, including that of her brother, John Barri, are notably good. Exhibitors of great promise are J. D. Huliston, A. M. Graves, Arthur P. Smith, Pauline B. Williams, Ralph M. Senecal and D. R. Wemyss. Water-colors of good quality are also shown, Harold M. Vanderbilt's "At Rest" and George S. Payne's "Heart of the Sand Dunes" being most worthy of mention. Mr. Vanderbilt's dry-point etching, "The Pool," and the etching by Jane Hewett of a small fishing boat at Atlantic City are among the features of the exhibition.

Decorative arts and crafts specimens are shown by Harriet C. Leonard, Mrs. Edwin Stacy, Beatrice L. Allen, Pauline Manley, Effie G. Shaw, B. Maie Weaver, Rose L. Buckley, Alice H. Geary, Jessie C. Morse and others.

—Ernest Newton Bagg.

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Ackermann Gallery, 10 East 46th St.—Exhibition of sporting paintings, through April.

Ainslie Galleries, 615 Fifth Ave.—Landscapes by H. M. Fisher; paintings of North and South America by Rachel Hartley, through April.

Anderson Galleries, Park Ave. and 59th St.—Annual exhibition of the National Association of Women Painters and Sculptors, to April 15.

Arlington Galleries, 274 Madison Ave.—Paintings by Henry R. Rittenberg, through April.

Art Center, 65-67 East 56th St.—"Good Taste in Dress for the Young Girl," to April 22; 24th annual exhibition of New York Society of Ceramic Arts.

Babcock Galleries, 19 East 49th St.—Garden paintings by Blondelle Malone, April 10—22.

Belmaison Gallery, John Wanamaker's.—Antique decorative paintings and prints, to April 30.

Bourgeois Galleries, 668 Fifth Ave.—Paintings, sculptures, and drawings by Maurice Stern, to April 25.

Brooklyn Museum, Eastern Parkway.—Paintings from A. A. Healy bequest; Tissot water colors; pictures by contemporary Italian artists; Swedish porcelain figurines by Mme. Vicken Van Post; Benjamin West memorial exhibition; pictures illustrating camouflage and protective coloration by Abbott H. Thayer and Gerald H. Thayer; European embroideries.

Brown Robertson Galleries, 415 Madison Ave.—Wood block prints of flowers by various artists.

Brummer Galleries, 43 East 57th St.—Paintings and sculpture by the Modern Artists of America, to April 30.

Daniel Gallery, 2 West 47th St.—Oils and drawings by Charles Sheeler.

Dudensing Galleries, 45 West 44th St.—Paintings by Victor Charreton and original decorations in yellow and black by Wm. Fletcher White, to April 30.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Guillaumin, to April 22.

Ehrich Galleries, 707 Fifth Ave.—Pencil portraits by Helen Peale and a selected group of early American portraits, including Charles Willson Peale and his contemporaries, to April 11; water colors by Ruston Vicaji, April 12—25; jewelry and enamels by Frank Gardner Hale, to April 15.

Fearon Galleries, 25 West 54th St.—Portraits by Harris Brown.

Ferargil Galleries, 607 Fifth Ave.—Paintings by Carl- sen, Weir, Redfield and Davies.

Folsom Galleries, 104 West 57th St.—Paintings by American artists.

Galerie Intime, 749 Fifth Ave.—Special exhibition by a group of younger American painters, April 11—25.

Harlow Gallery, 712 Fifth Ave.—Bronzes of horses and dogs by Amory C. Simons, April 8—May 1.

P. Jackson Higgs, 11 East 54th St.—Early Chinese porcelains and bronzes, through April.

Kennedy Galleries, 613 Fifth Ave.—Etchings by Sears Gallagher; etchings, watercolors and drawings by Troy Kinney beginning April 10.

Keppel Galleries, 4 East 39th St.—Prints by Joseph Pennell, beginning April 11.

Kingore Galleries, 668 Fifth Ave.—Decorative panels and screens by Robert Chanler, to April 21; portraits and paintings by Grace G. Drayton, April 10—22.

Knoddler Galleries, 556 Fifth Ave.—Etchings by Whistler.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by Guy Pene du Bois, to April 30.

John Levy Galleries, 559 Fifth Ave.—Foreign and American paintings.

Lewis & Simmons, 612 Fifth Ave.—Old Masters and Barbizon Paintings.

Little Gallery, 4 East 48th St.—Handwrought silver by master craftsmen.

Lowenbein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.

Macbeth Galleries, 450 Fifth Ave.—Thirtieth anniversary exhibition; group of paintings by Charles H. Davis, to April 17.

Mrs. Malcom's Gallery, 114 East 66th St.—Paintings by Julius Delbos, to April 15, 2 to 6 P. M.

Metropolitan Museum, Central Park at 82nd St.—Old English Prints; memorial exhibition of Abbott H. Thayer, to April 30; selected Japanese Prints, beginning April 1.

Milch Galleries, 108 West 57th St.—Paintings of The Garden of the Gods in Moonlight and other paintings never before exhibited, by Robert Reid, to April 15.

Montross Gallery, 550 Fifth Ave.—Special exhibition of contemporary art, to April 30.

Museum of Natural History.—Water colors and jungle flowers, by Anna H. Taylor, to April 15.

Museum of French Art, 599 Fifth Ave.—Paintings, drawings and etchings by Odilon Redon, to May 1.

Mussmann Gallery, 144 West 57th St.—Etchings by Ross Santee, to April 15.

National Academy of Design, 215 West 57th St.—97th Annual Exhibition, to April 23.

National Arts Club, 119 East 19th St.—Loan exhibition of American Paintings and Sculpture, to April 30.

N. Y. Public Library, Fifth Ave. and 42nd St.—"The Making of an Aquatint," to April 30; "The Modern Etcher and the City," to April 30.

Pen and Brush Club, 134 East 19th St.—Portraits in oil, water color and pastel, to April 28.

Pratt Institute, Ryerson St., Brooklyn.—Walter color renderings of interiors, to April 19.

Ralston Galleries, 4 East 46th St.—Exhibition of Barbizon paintings and XVIII century English portraits.

Rehn Galleries, 6 West 50th St.—Paintings by Walter Griffin, to April 22.

Reinhardt Galleries, 606 Fifth Ave.—Portraits by Arthur Halmi, to April 17.

Rosenbach Co., 273 Madison Ave.—Barbizon paintings and rare books.

Schwartz Gallery, 14 East 46th St.—Paintings by John J. Inglis, to April 15.

Scott & Fowles Galleries, 667 Fifth Ave.—Beauties

of the Court of Charles II painted by Sir Peter Lely, Sir Godfrey Kneller and other masters of the period.

Sculptors' Gallery, 152 East 40th St.—Exhibition of contemporary French art.

Jacques Seligmann & Co., 705 Fifth Ave.—Drawings by Albert Sterner, to April 15.

Sterner Gallery, 22 West 49th St.—Paintings by Louise Upton Brumback, to April 15.

Arthur Tooth & Sons, 709 Fifth Ave.—Old Masters and Barbizon paintings.

Weyhe Galleries, 710 Lexington Ave.—"First of April Show" of anonymous drawings, to April 15.

Whitney Studio Club, 147 West 4th St.—Annual Members' Show, to May 6.

Wildenstein Galleries, 647 Fifth Ave.—Sculpture and drawings by Jo Davidson, to April 15.

Catherine Lorillard Wolfe Club, 802 Broadway.—Annual exhibition, to April 15, 4:30—6:00 p. m.

Howard Young Galleries, 620 Fifth Ave.—Paintings by American and European masters.

New York Auction Calendar

Anderson Galleries, Park Ave. and 59th St.—Collection of books on Chinese, Japanese and Indian Art, Japanese prints, etc., afternoons of April 10, 11.—Paintings from the collections of John N. Luning, the late Cornelia G. Ward Hall and others, evening of April 12.

American Art Galleries, Madison Square South.—First editions of XIX century authors from the library of Edward K. Butler, evening of April 10.—Books and authors' manuscripts from the libraries of the late Louis Mohr and Mary L. Rogers, afternoon and evenings of April 11, 12.

Walpole Galleries, 12 West 48th St.—Early American textiles, glass, small pieces of furniture and firearms, afternoon of April 10.—An American Library from New England, morning and afternoon of April 14.

New York Auction Reports

Anderson Galleries, Park Ave. and 59th St.—The Carey Collection of early American and English furniture, pewter, glass, paintings, ship models, etc., March 29, 30. Total, \$36,082 for 469 lots. A report of the sale for items of \$300 and over:

66—"New York from the Bay," aquatint by J. W. Bennett, 1836; Kennedy & Co.	\$830
75—Painting of Privateer "America" by J. Lufs, 1812; H. Benkard.	725
133—Ship model of bone made by American prisoner of war at Dartmouth; Milton Shaw	750
409—Ten American ladder-back chairs, early XVIII century; E. F. Collins, agent.	435
426—Mahogany dining and breakfast table, American, XVIII century; Mrs. J. C. Bruyn	525
428—Six Mainwaring needlework carved mahogany ladder-back chairs; sold to order	1150
440—Six Petit Point mahogany chairs, early American; sold to order	850
442—Mahogany block front keehole desk, American, XVIII century; J. W. Mettler	700
457—Cherry block front bureau, American, XVIII century; J. W. Mettler	590

Statement of the Ownership, Management, Etc., required by the Act of Congress of August 24, 1912, of the AMERICAN ART NEWS, published weekly from October 15 to June 30 inclusive monthly during July, August and September, at New York, N. Y., for April 1, 1922.

State of New York, County of New York:

Before me, a Notary Public in and for the State and County aforesaid, personally appeared S. W. Frankel, who having been duly sworn according to law, deposes and says that he is the Business Manager of the AMERICAN ART NEWS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, to wit:

1. That the names and address of the publisher, editor and business manager are:

Publisher: AMERICAN ART NEWS CO., Inc., 786 Sixth Ave., N. Y. C.; Editor, Peyton Boswell, 786 Sixth Ave., N. Y. C.; Managing Editor, none;

Business Manager, S. W. Frankel, 786 Sixth Ave., N. Y. C.

2. That the owners are: American Art News Co., Inc. 786 Sixth Ave., N. Y. C.; Peyton Boswell, 786 Sixth Ave., N. Y. C.; S. W. Frankel, 786 Sixth Ave., N. Y. C.; C. A. Benson, 786 Sixth Ave., N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders, as they appear upon the books of the company, but also, in cases where the stockholders or security holders appear upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

S. W. FRANKEL, Business Manager.

Sworn to and subscribed before me this 4th day of April, 1921.

HAROLD O. RUDD, Notary Public.

My commission expires March 30, 1923.

(SEAL) Notary Public ctf. filed in N. Y. C.

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